

H&H

CHRISTOPHER HOGWOOD, ARTISTIC DIRECTOR
ONE HUNDRED SEVENTY-SEVENTH SEASON, 1991-1992

June 24, 1991, 8 p.m.
Symphony Hall, Boston

Stanley Ritchie, Director/Violin Soloist

GEORGE FRIDERIC HANDEL (1685-1759)
Concerto Grosso in D major, Op. 6 No. 5
Larghetto e staccato; Allegro; Presto; Largo;
Allegro; Menuet - Un poco larghetto

J.S. BACH (1685-1750)
Brandenburg Concerto No. 3 in G major, BWV 1048
(Allegro); Adagio; Allegro

INTERMISSION

J.S. BACH
Concerto for Two Violins in D Minor, BWV 1043
Linda Quan and Stanley Ritchie, violins
Vivace; Largo ma non tanto; Allegro

INTERMISSION

ANTONIO VIVALDI (1678-1741)
The Four Seasons, Op. 8
Stanley Ritchie, violin

Concerto No. 1 in E Major (Spring)
Allegro; Largo; Allegro

Concerto No. 2 in G Minor (Summer)
Allegro non molto; Adagio; Presto

Concerto No. 3 in F Major (Autumn)
Allegro; Adagio molto; Allegro

Concerto No. 4 in F Minor (Winter)
Allegro non molto; Largo; Allegro

Sponsored by KPMG Peat Marwick

SOLOISTS

STANLEY RITCHIE, DIRECTOR/VIOLIN SOLOIST

Stanley Ritchie, recognized as a leading authority on baroque and classical violin, has been praised for "uncommon virtuosity" by the *Washington Post*. He is a founding artist of Aston Magna and a regular artist-faculty member of the Aston Magna Academies and Performance Practice Institutes. Mr. Ritchie began his career as concertmaster with the New York City and Metropolitan Opera Companies, and was subsequently a member of the New York Chamber Soloists and leader of the Philadelphia String Quartet. He is currently Professor of Violin at Indiana University, where he is on the faculty of the Early Music Institute and directs the Indiana University Baroque Orchestra. He performs as a member of Duo Geminiani, The Mozartean Players, Les Sonatistes, and in concert with Malcolm Bilson and cellist Anner Bylsma. He has recorded with the Nonesuch, L'Oiseau-Lyre, Harmonia Mundi, Lyrichord, Musical Heritage, Focus, Pleiades, and Smithsonian labels.

LINDA QUAN, VIOLINIST

Linda Quan is a native of Los Angeles, and received degrees at the Juilliard School. In addition to performing regularly with the Handel & Haydn Society, she has toured as soloist and chamber musician throughout the world and is presently active in New York with the Aulos Ensemble, the Classical Quartet, the Atlantic Quartet, and the New York New Music Ensemble. Ms. Quan is on the faculty of Vassar College.

ORCHESTRA

Stanley Ritchie, *violin soloist*

VIOLIN I

Linda Quan, *principal*
Clayton Hoener
Julie Leven
Dianne Pettipaw
Danielle Maddon
Sandra Kott

VIOLIN II

Kinloch Earle, *principal*
Etsuko Sakakeeny
Mark Beaulieu
Jennifer Moreau
James Johnston
Anne-Marie Chubet

VIOLA

Laura Jeppesen, *principal*
Emily Bruell
Barbara Wright

CELLO

Karen Kaderavek, *principal*
Jan Pfeiffer
Robert Penny

BASS

Thomas Coleman, *principal*
Anne Trout

THEORBO, BAROQUE GUITAR
Olav Chris Henriksen

HARPSICHORD
John Finney

THE HANDEL & HAYDN SOCIETY

The Handel & Haydn Society is America's pre-eminent professional chorus and period orchestra, as well as the country's oldest continually active arts organization. Under the artistic leadership of internationally renowned conductor Christopher Hogwood, H&H is a leader in "Historically Informed Performance." By playing Baroque and Classical music of the great masters on the instruments and with the techniques of the period, a fresh, new sound is revealed.

Artistic Director Christopher Hogwood

Christopher Hogwood enjoys a worldwide reputation for the highest quality music-making. In his early career, Mr. Hogwood co-founded the Early Music Consort with David Munrow and maintained a ten-year association with Neville Marriner's Academy of St. Martin-in-the-Fields, serving as both performer and researcher. In 1973 he founded the Academy of Ancient Music, the first British orchestra formed to play exclusively Baroque and Classical Music on instruments appropriate to the period. The Academy of Ancient Music, which he directs, is now internationally acclaimed, with a busy schedule of performances around the world and a host of best-selling recordings to its credit. In addition to his responsibilities with H&H and the Academy, Mr. Hogwood is Director of Music for the acclaimed St. Paul Chamber Orchestra and a busy guest conductor. In recent years he has directed some of the world's finest orchestras, including the Boston Symphony, Berlin Philharmonic, Chicago Symphony, Los Angeles Philharmonic, and Cleveland Orchestra. Since he joined H&H, in 1986, it has reclaimed its position as one of the most prominent musical ensembles in the nation.

A long history of innovation

The Handel & Haydn Society was founded in 1815 and proved itself to be an innovator early on by presenting the first performances in America of Handel's *Messiah* (1818), *Sampson* (1845), *Solomon* (1855), *Israel in Egypt* (1859), *Jeptha* (1867), and *Joshua* (1876), and of Bach's *B Minor Mass* (1887). More recently, H&H has greatly expanded its concert activities, performing concert series at Symphony Hall and Old South Church in Boston, and has been invited to perform at Lincoln Center, the Mostly Mozart Festival, Tanglewood, Worcester's Mechanics Hall, and other regional and national venues.

H & H's recent recordings

H & H began recording its fourth project on the London Records/ L'Oiseau-Lyre label in the spring of 1991; recordings of Handel's *Concerti Grossi*, Op. 3 and Haydn *Arias and Cantatas* with internationally renowned soprano Arleen Auger have been critically acclaimed. A third recording, of Mozart's orchestration of Handel's *Acis and Galatea*, is scheduled for release in the fall of 1991.

WHAT IS A HISTORICALLY INFORMED PERFORMANCE?

Tonight's performance of *The Four Seasons* and other Baroque favorites is a "Historically Informed Performance," a concept that may seem a bit daunting at first. But it doesn't take intricate musical scores and a library of books to appreciate a "Historically Informed Performance." What it does take is some curiosity and enthusiasm for music.

"Historically Informed Performance," or "HIP" as it is known, grew out of people's natural need to question and experiment. After 100 years of using nineteenth-century-style orchestras for everything from Bach to Brahms, a group of innovative musical thinkers in the 1970s asked intriguing questions such as: "If the piano was not available to Bach in *his* time, why do we use it now when performing his works?"

The music as it was meant to be heard

In fact, the keyboard Bach used was different from the one used by Mozart, and in turn the one used by Mozart was very different from Beethoven's keyboard.

In addition to the changes in instrument technology and design, the size of performing forces has also changed over the years. Composing a symphony for 90 players would not have endeared Haydn to his employer at the Palace of Esterhazy. How could the Prince possibly get all those musicians into his salon?

What HIP performances offer audiences is a chance to hear Baroque and Classical works using the instruments and performing forces available to the composer. In this way musical lines that disappear in large ensembles become clearer and take on a more prominent part of the musical experience.

The finest musicians, the finest instruments

H&H has presented HIP performances since 1986 when Christopher Hogwood became Artistic Director, and under his guidance it has begun to develop the nation's pre-eminent period orchestra. Many of H&H's period instrument players come from Boston; some even travel from New York, Washington, even Europe to perform with the group.

Several of the instruments used in the orchestra were actually built in the Baroque or Classical periods; others are replicas designed with specific Baroque and Classical models in mind. The most visible differences between modern and period orchestras can be seen in the woodwind section, where the instruments have few keys and are actually made of wood, and in the brass section, where the instruments have simpler lines and no valves. Differences less apparent to the eye than to the ear include the use of gut strings instead of steel and lower pitches.

Mozart in a Porsche?

It takes more than period instruments to create an HIP performance. H&H concerts utilize the most up-to-date scholarship, often through newly edited scores. Audiences have the opportunity to hear the unique textures afforded by period instruments, as well as appropriate tempos and dynamics.

Christopher Hogwood, one of the founders of HIP, sums up his philosophy this way: "There is no reason to say that the modern piano

is better or worse than the piano that Mozart played. But you can say that there is a congruence between the music Mozart wrote and the instruments of his day. Once you replace the instruments with modern ones, that congruence is lost. It's like putting Mozart in a Porsche — a wonderful bit of engineering that he didn't have."

Special thanks to *The Four Seasons* Table Sponsors:

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This may be your lucky night!
Enter H&H's drawing and
win a trip for two to London on British Airways

Tickets are \$5 each; \$25 for six.
Stop by our tables on the balcony level and
by the Mass. Ave. entrance tonight!

**The Grand Prize Winner will be announced after the
second intermission this evening.
Remaining winners will be notified by mail.**

PROGRAM NOTES

GEORGE FRIDERIC HANDEL (1685-1759)
CONCERTO GROSSO IN D MAJOR, OP. 6, NO. 5

Handel's set of 12 "Concerti Grossi," composed in London in 1739, is one of the peaks of Baroque instrumental music — at the same time a supreme manifestation of Handel's compositional skills and the culmination of one particular line of development in the Baroque concerto. English taste was rather conservative in its preferences for orchestral music. In the 1730s (and well beyond), the refined and fairly straightforward musical style of Corelli's concertos retained at least an equal place in English affections with the more modern, dramatic, and virtuosic concertos of Vivaldi. So it is perhaps not entirely surprising that Handel generally followed the outlines of the Corellian model in his "Grand Concertos," though it is doubtful that he was merely influenced by the tastes of his potential audiences.

Like Corelli's concertos, Handel's mainly have five or six movements, arranged in a number of contrasted schemes, rather than the Vivaldian three-movement plan. And, whereas we particularly associate Vivaldi with 'solo' concertos, Handel retained the Corellian principle by contrasting the full orchestra with a *concertino* with two solo violins and a 'cello (supported by a continuo chord-playing instrument). To a certain extent, Handel also followed the suave style of Corelli's music, but interpreted within his own musical language, and with several witty touches that invite comparison with the later sallies in Haydn's music. Handel's concertos perhaps may be regarded as an old-style form infused with a modern language, but it is the uniquely Handelian balance of compositional and dramatic skills that produced masterpieces rather than merely interesting examples of the concerto genre. These skills are even apparent — perhaps most apparent — in the incorporation of ideas taken from other composers, and in particular from Domenico Scarlatti's "Essercizi per Gravicembalo," published in London in 1738. The 'borrowings' are certainly there, but Handel has no less certainly made the music his own.

The Handel & Haydn Society is presently recording all 12 Concerti of Handel's Opus 6 for Decca/L'Oiseau Lyre, with Daniel Stepner, Stanley Ritchie, and Linda Quan as soloists.

—Donald Burrows

JOHANN SEBASTIAN BACH (1685-1750)
BRANDENBURG CONCERTO NO. 3 IN G MAJOR, BWV 1048
CONCERTO FOR TWO VIOLINS IN D MINOR, BWV 1043

Among Bach's most famous works are the six instrumental concertos that he forwarded, with a dedication dated March 24, 1721, to Margrave Christian Ludwig of Brandenburg. The dedicatee seems never to have heard these six magnificent works. Bach had, in any case, composed them for his own musical forces in Cöthen, where he worked between 1717 and 1723, concentrating on music for keyboard and for

instrumental ensemble. Each of the six “Brandenburgs” has a unique scoring. The Third is entirely for strings, deployed in an unusual manner: three each of violins, violas, and cellos, plus continuo. This layout encourages echo effects between the three bodies of instruments and textures ranging from massed blocks of sound to delicate ornamentation. The first movement revels in a vigorous drive set off by the rhythmic pattern of its opening notes; from that tiny figure grows the entire elaborate movement. In lieu of a slow movement, Bach offers two sustained chords, which might have been the occasion for a somewhat extended improvisation leading into the energetic, dancing finale.

Like the Brandenburg Concertos, Bach’s *Double Violin Concerto in D Minor* dates from his years in the service of Prince Leopold of Cöthen. The double violin concerto demonstrates Bach’s interest in the Italian concerto style, and in particular, his interest in the violin concerti of Vivaldi. Bach may have been acquainted with Vivaldi’s music as early as 1708, when Bach was part of the “Capelle und Kammermusik” of the Duke of Weimar, and he made keyboard transcriptions of Vivaldi’s opuses 3, 4, and 8. In the double violin concerto Bach follows the typical Italian model using *ritornelli* (recurring melodic refrains), *ostinati* (‘obstinate’ repeated patterns) in the outer movements, and *cantilene* (song-like melodies) in the slow movements. Characteristically, Bach improvises on the basic Vivaldian pattern. In the last movement, for example, the soloists and orchestra “reverse roles,” with the two solo violins playing chordal figures while the orchestral writing is florid and soloistic.

—Steven Ledbetter

ANTONIO VIVALDI (1678–1741)

THE FOUR SEASONS

In the 1710s, Vivaldi emerged as a composer of operas — his first opera, *Ottone in Villa*, dates from 1713 — and this musical style left a strong mark on his concertos. From that time onward a proportion of the concertos he composed can be termed “descriptive” or “allusive;” they may refer either to a mood (as in the trilogy *Il sospetto–L’inquietudine–Il riposo*) or to a natural sound (as in the flute concerto *Il gardellino*, which imitates a goldfinch) — or even to an event (as in the two concertos entitled *La notte*, night).

The cycle of four violin concertos collectively titled *Le quattro stagioni* (*The Four Seasons*) is exceptional among Vivaldi’s nearly five hundred surviving concertos since it is programmatic in a thorough-going way: each concerto depicts a succession of contrasting scenes appropriate to the season in question.

The concertos making up *The Four Seasons* were probably composed in the early 1720s. *The Four Seasons*, and in particular the opening Spring concerto became an instant “hit.” Vivaldi capitalized on this popularity by borrowing material from the opening of the Spring concerto for instrumental movements in two of his operas of the mid-1720s. Michel Corrette (1709–95) based a motet on the same concerto, while Jean-Jacques Rousseau (1712–78) made an arrangement of it for unaccompanied flute. More generally, *The Four Seasons* — which

accorded well with Enlightenment ideas by depicting nature as sovereign over rather than subordinate to humankind — entered the common musical consciousness of the 18th century. Echoes of the concertos are found, for instance, in Haydn's symphonic trilogy *Le matin–Le midi–Le soir* and the chaconne concluding Glück's ballet *Don Juan*.

Remarkably, the form employed in the four works is only slightly freer than that encountered in more conventional Vivaldi concertos. In the fast movements the recurrent thematic ideas (*ritornelli*) which are played by the full ensemble represent the overall subject of the movement (such as the peasants' rejoicing at the coming of spring), while the intervening episodes featuring the solo violin depict transient events such as slipping on ice in the Winter concerto. In the slow movements, background and foreground combine to form a multi-layered tableau. For instance, in the Spring concerto one simultaneously hears the rustle of leaves (orchestral violins), the barking of the goatherd's faithful dog (violas), and the sweet dreams of the goatherd himself (solo violin).

—Michael Talbot

Relaxing. Invigorating. Very cool.

Handel & Haydn Society's 1991 Summer Series
at air-conditioned Tremont Temple

Thursday, July 11

Mozart

Symphony No. 29 in A Major (K.201)

Piano Concerto in F Major (K.459)

Improvisation on fortepiano in the style of Mozart

Rondo for Piano and Orchestra in A Major (K.386)

Christopher Hogwood conducting; Robert Levin, fortepiano.

Thursday, July 18

Mozart

Quintet in G Minor for strings (K.516)

Quintet in E Flat for horn and strings (K.407)

Quintet in A for clarinet and strings (K.581)

Tuesday, July 23

Schubert

Octet in F (D.803)

Subscriptions available: \$34 and \$39;

Individual tickets: \$15 - \$21

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